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Mindin' My Bus'ness

Walter Donaldson

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MINDIN' MY BUS'NESS

WORDS by
GUS. KAHN

MUSIC by
WALTER DONALDSON

Irving Berlin, Inc.
MUSIC PUBLISHERS
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Perret

A Ballad Fox-Trot As Sweet As Its Title

LOVE

Words by
JOE YOUNG & SAM M. LEWIS

(My Heart Is Calling You)

Music by
JOE COOPER

CHORUS

Love my heart is call - ing you, Love why don't you
an - swer Ev-ry-where there's a pair locked in each oth-er's em - bra - ces

The musical score for 'LOVE' is written for voice and piano. It features a chorus with two lines of lyrics. The melody is in a ballad-fox-trot style. The piano accompaniment includes chords and a bass line. The score is marked with 'p-f' (piano-forte) and includes triplets and slurs.

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The Season's Sensational Waltz Song

INDIANA MOON

Words by
BENNY DAVIS

Music by
ISHAM JONES

CHORUS

In - di - a - na Moon I miss you In - di - a - na Moon I'm
blue There's some-bo-dy there I long to kiss too,

The musical score for 'INDIANA MOON' is written for voice and piano. It features a chorus with two lines of lyrics. The melody is in a waltz style. The piano accompaniment includes chords and a bass line. The score is marked with 'p-f' (piano-forte) and includes slurs.

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Mindin' My Bus'ness

3

Words by
GUS KAHN

Music by
WALTER DONALDSON

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes. The voice part enters with the lyrics: "I don't care if it snows, My friend may have his faults,". The piano accompaniment includes a "Vamp" section and dynamic markings of *fz* and *mf*. The lyrics continue: "or if it rains or blows, — I sim- ply keep — on have But what he is, he is, — If he lets me — have go - ing, What - ev - er comes or goes. And if it's cold or hot, my way, Then I let him have his. He has a great big car,". The score concludes with a final piano flourish.

f

Vamp

VOICE

I don't care if it snows,
My friend may have his faults,

or if it rains or blows, — I sim- ply keep — on have
But what he is, he is, — If he lets me — have

go - ing, What - ev - er comes or goes. And if it's cold or hot,
my way, Then I let him have his. He has a great big car,

I'm not dis - sat - is - fied, 'Cause I
But I don't mind at all, It may

just take care of my af - fairs, And that keeps me oc - cu - pied.
be twice as big as mine, But mine is twice as small.

CHORUS

Mind-in' my bus-ness, I'm bus-y all the day long, I said I'm mind-in' my bus-ness,
Mind-in' my bus-ness, I'm bus-y all the day long, I said I'm mind-in' my bus-ness,

And go-ing a - long. I know it's no - bo - dy's bus-ness, No-how what-
Just go-ing a - long. Two sweet-hearts, John-nie and Jos-ie, Right now they're

ev - er I do — Some-how it's none of my bus-'ness What hap-pensto you,
smoth-ered with grins — They'll soon be Mis-ter and Mrs. — Then the bat-tle be-gins,

For in-stance, Rock-e - fel - ler nev - er tried to make a car, — Still he's do-ing fine, —
For in-stance, John-nie wants the first to be a bounc-ing boy, — Then the sun will shine, —

Hen-ry nev-er fooled a-round with Stand-ard oil, — 'Cause it's not in his line, I de-clare then,
Jos-ie has a lit - tle bit to say, and so: — She wants the oth-er kind, Who can tell, that

Mind-in' their bus-'ness, I know they nev - er go wrong, — And so I'm mind-in' my bus-'ness,
love-y dove bus-'ness, Brings twins and trip-lets a-long, — Not me, I'm mind-in' my bus-'ness,

Just go-ing a long. Just go-ing a long. long. long.



THE GREATEST SONG HIT OF ALL TIME

SITTIN' IN A CORNER

Words by
GUS KAHN

Music by
GEO. W. MEYER

CHORUS

Sit-tin' in a cor - ner — that's all I do — Sit-tin' in a

cor - ner — was meant for two — I find a cor-ner where —

— There should be a lov-ing pair — But al-ways wind up there — All a-lone and

The musical score consists of three systems. Each system has a vocal melody line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The first system is the chorus, starting with a repeat sign. The second system continues the chorus. The third system concludes the chorus. Dynamics like *p-f* (piano-forte) are indicated in the piano part.

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